

THE MUSICAL WORLD,

A MAGAZINE OF
ESSAYS, CRITICAL AND PRACTICAL,
AND WEEKLY RECORD OF
Musical Science, Literature, and Intelligence.

“*Ἡ μὲν ἁρμονία ἀράτῳν τι καὶ ἀσώματον,
καὶ πάγκαλόν τι καὶ θεῖόν ἐστιν.*”

PLAT. Phædo. sec. xxxvi.

Music is a something viewless and incorporeal,
an all-gracious and a God-like thing.

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Plato, and the Pythagoreans before him, called philosophy music; maintaining that the world subsisted by harmony, and that music in its largest sense shone in every work of God. “To music,” writes Strabo, “the ancients referred moral philosophy or ethics, considering as the gift of heaven whatever tended to exalt and purify the mind.” Plato, indeed, goes so far as to contend that the music of a state could not be altered without inducing corresponding changes in manners and institutions: *οὐδαμοῦ γὰρ κινεῖνται μουσικῆς τρόποι ἄνευ πολιτικῶν νόμων τῶν μεγίστων*. Some of the deepest studies of the ancients were directed to exalting the importance, and investigating the properties, of proportion, whether arithmetical, geometrical, or harmonical; and the ideas which they threw out in the course of these researches have originated some of the most beautiful passages and finest fancies of our own literature. Pythagoras, we are told, deduced the principles of music from the tones of the spheres, and asserted that no music was more delightful than the voice of the heavens. This, which was taken literally by many of the first philosophers, was, it need hardly be said, a figurative mode of expressing the harmonious regularity and exquisite proportion observable in the movements of the heavenly bodies; but the Greek astronomer had been anticipated in the idea by the divine singer of Israel. We need only quote the concluding lines of the nineteenth psalm, made familiar to us from infancy in the golden paraphrase of Addison, to show that the notion was prevalent in remotest antiquity:—

“In reason’s ear they all rejoice,
And utter forth a glorious voice:
For ever singing as they shine,
‘The hand that made us is divine.’”

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To the same source we are indebted for that fine peroration in *Hooker's Ecclesiastical Polity*:—"Of law no less can be acknowledged, than that her seat is the bosom of God, her voice the harmony of the spheres; all things in heaven and earth do her homage; the very greatest as submitting to her power, and the very least as not exempted from her care;" where by law is meant what the schoolmen would have called the line of equipoise. And the same idea is thus grandly given by him who beautified whatever he touched: "*nullum non tetigit quod non ornavit*:"—

"There's not the smallest orb which thou behold'st
But in his motion like an angel sings,
Still quiring to the young-ey'd cherubims:
Such harmony is in immortal souls;
But, whilst this muddy vesture of decay
Doth grossly close it in, we cannot hear it."

It would be interesting to collect all the passages in which this ennobling thought has found a fit and corresponding expression; but the thought, once suggested to the large and active minds of the thinkers of antiquity, winged its way to higher speculations, and as the ground-work of the latter is based on the doctrine of musical proportion, we shall take occasion in a future number to show how this one idea was expanded so as to embrace "man's being, aim, and end." Not that we mean either to decline pursuing our search after the philosophic and poetic gems, set in gold of various quality and various workmanship, to which this leading thought has given rise; in proof whereof we place before our readers a brilliant of "purest ray serene," from Milton's "Hymn on the Nativity:"—

"The helmed Cherubim,
And sworded Seraphim,
Are seen in glittering ranks with wings display'd,
Harping in loud and solemn quire,
With unexpressive notes, to Heaven's new-born Heir.
"Such music (as 'tis said)
Before was never made,
But when of old the sons of morning sung,
While the Creator great
His constellations set,
And the well-balanced world on hinges hung;
And cast the dark foundations deep,
And bid the weltering waves their oozy channel keep.
"Ring out, ye crystal spheres,
Once bless our human ears,
If ye have power to touch our senses so:
And let your silver chime
Move in melodious time;
And let the base of heaven's deep organ blow;
And with your ninefold harmony,
Make up full concert to the angelic symphony."

MEMOIR OF MR. MORI.

(Concluded from page 162.)

IN 1836, Mr. Mori in conjunction with Messrs. Watts, Moralt, Lindley, and Dragonetti established the justly termed classical chamber concerts, a series of musical entertainments well known on the continent, and not altogether unfamiliar to English musicians—though hitherto there had not been any effective efforts made to establish them in this country. To the real connoisseur these concerts were intellectual treats of the choicest kind, for through them he was enabled to enjoy and appreciate the rarest works of Beethoven, Mozart, Haydn, Corelli, Bach, and other classics of the chamber; and the manner in which they were performed, brought out their perfections as prominently as their composers could have desired. The share which Mr. Mori took in them, considerably strengthened his hold upon the approbation of the musical critic. To his concerto playing he had chiefly looked as a means of creating a reputation he desired as a performer, but in the quartett he exhibited qualities deserving our appreciation which the solo could not have afforded him. All that knowledge, delicacy, and skill could accomplish, he achieved, while in purity of tone, and proper treatment of his subject, he appeared as if desirous of leaving nothing to be excelled.

On this subject a contemporary critic has stated:—

"To Mr. Mori and his coadjutors, are the professors and amateurs of this country greatly indebted for placing this metropolis, by the introduction of the classical quartett concerts, on a par with the other cities of Europe. Nor is this the only benefit likely to be derived from the existence of this society; it is unquestionable, that since its establishment, a strong taste has sprung up for the compositions of the classical writers, which, prior to the existence of this society, were but as sealed volumes to the multitude. Its tendency, therefore, to improve the national taste is pleasingly evident; and its effects in promoting in the public mind a desire not only to hear, but to study the works in question, is equally apparent, as the various musical societies which have leaped into life since the establishment of Mori's classical concerts most satisfactorily attest."

These entertainments were crowned with the most perfect success, and were continued every succeeding season with equal advantage to the performers and to the audience. Nothing could exceed the ardour with which Mr. Mori entered into all such speculations, save the talent he exhibited in the personal share he took in them. It has been imagined by many that his ruling characteristic in all such matters was a love of gain, to which his affection for his art was rendered subservient, but without for a moment attempting to deny that profit on these occasions was with him an object of the greatest importance, there is no reason for believing that he regarded it with more intense interest than would any other man of the world placed in similar circumstances. It is true that he sought by all laudable means to obtain money, but there is abundant evidence for believing that this earnestness arose much more from a desire of providing well for his family, to whom he was ever a most indulgent and affectionate parent, than from a mere selfish thirst for wealth. Of his temper it is sufficient to say that he was—as are hundreds with every advantage education affords—subject occasionally to sudden outbursts of passion. He was hasty and some-

times prejudiced—apt to take offence at insufficient causes, and to regard with irritable feelings anything in the shape of opposition to his interests; but whenever such influences led him into the commission of unjust purposes, he quickly regretted his error, and readily offered any amends in his power for whatever wrong he might have committed. His medical attendant, Mr. Duffin, who enjoyed many opportunities favourable to observation, has entered at length in an ably written pamphlet, recently published, into the causes of poor Mori's apparent unamiability of disposition, and accounted for them in a manner that ought to be considered excusatory even by those to whom he may have given the greatest offence. With much excellent feeling, and kindly consideration for his departed friend, he says:—

"This exposition, it is hoped, will go far to reconcile the resentment and solace the injured feelings of those whom his uncourteous and irritable temper may have at times offended. Notwithstanding the morbid passion which the impulse of the moment might excite, Mori had still many redeeming qualities. He was warmly attached to his family, kindly disposed towards his friends, grateful for services rendered, and very forgiving and forgetful of injuries.

"The death of his wife, which happened about eighteen months ago in the same awful and sudden manner, made a great impression on his mind. His grief, though short, was very poignant and sincere, and wrought a great change in his dispositions and moral habits. He became comparatively indifferent to every thing which had before so much excited and interested him. Prior to her decease he was accustomed to practise incessantly; the violin was scarcely ever out of his hand; and whilst conversing with any one who called, either out of compliment or on business, he continued fingering such passages of difficulty as he was desirous of overcoming. He slept little; in fact, watchfulness was one of the most prominent symptoms of his disease. He was extremely restless, and used to walk about from room to room practising and talking all the time."

For the particulars of his last illness, and for the details of the funeral which, from the large concourse of professional friends that attended, might be almost termed a public one, we must beg to refer the reader to a preceding number,* but the statement therein published that Mr. Mori died worth forty thousand pounds is erroneous—we believe it does not exceed fifteen thousand—still even the latter is a large sum to be gained by one man's industry and talent during a brief career, in a profession where a moderate income is only to be acquired by unwearied application and no ordinary share of merit.

The remains of this highly-gifted and extraordinary man were committed to their last home on Thursday morning the 27th of June. As a mournful tribute of respect to his memory, a numerous body of his professional and private friends congregated as early as ten o'clock at the Cemetery, Kensall Green, whence they proceeded to the chapel in which the funeral service was conducted. After the hearse followed as chief mourners, Mr. Mori's two sons, Mr. Lavenu (his son-in-law), Mons. Gosselin (his brother-in-law), Mr. Duffin, and Mr. Anderson (his executors), Mr. Hatton, Mr. Hodson, Sir George Smart, Mr. F. Cramer, Mr. T. Cooke, Mr. Appleby, Mr. Lindley, Mr. Novello, Signor Dragognetti, and Signor Costa. Messrs. Willman, Platt, Oury, Harper, Wagstaff, Card, A. Griesbach, Mogford, C. Mogford, and W. H. Ollivier, acted as pallbearers, after whom walked in procession about one hundred and fifty professional brethren and gentlemen, members of the principal orchestras of the metropolis.

* Musical World.—June 20.—New Series LXXVI.

On their arrival at the chapel the impressive service of the church was performed with its awful and earnest solemnity, but unaccompanied by music. The body was afterwards committed to the grave, and the mourning friends of the deceased *artiste* returned from their last melancholy duty of human brotherhood. The following simple inscription, on a brass plate, in the catacombs of the Kensall Green Cemetery, points out poor Mori's last resting place.

NICHOLAS MORI,
BORN, JANUARY 24, 1796,
DIED, JUNE 14, 1839.

REQUIESCAT IN PACE.

Mr. Mori has left a family of five children, three girls and two boys: as the latter, from the remarkable talents which they have already exhibited, appear destined, at no distant period, to occupy a prominent position in the musical world, we have thought a brief sketch of their career would prove not wholly uninteresting to the musical reader.

François (or Francesco) Mori, the elder, was born March 21, 1820. At about nine years of age he commenced the study of the violin, but in consequence of the extreme indifference he displayed for that instrument, it was shortly after abandoned for the pianoforte, on which he has acquired such skill as constitutes him one of the first untried pianists of the day, for he has not as yet been heard in public. His early master was Mr. Forbes, under whose tuition he profited as every able pupil has done, who has possessed the advantage of that gentleman's instructions; next, with that honour to our native genius, Sterndale Bennett, he continued his studies with increased assiduity and profit.

In 1836 he proceeded to Paris, where his ability, though as a foreigner he was by the laws shut out from participating in the advantages afforded to the musical students of that city, procured him not only admission to its celebrated Conservatoire, but also attracted the attention of the famous Zimmerman, under whose superintendence he continued his pianoforte lessons. After a stay of twelve-months he returned to London, where, at his father's house, he met the great Thalberg, who was so struck with his talent and the promise it evinced of his attaining the highest excellence as a performer, that he generously offered to take him as his musical *compagnon de voyage*, thereby affording the youthful *artiste* the invaluable advantages of hearing the *maestro* in all his varieties. With this great man he resided in Vienna upwards of twelve months, in the constant enjoyment of the invaluable benefits inseparable from his vast experience, and had not the delicate state of young Mori's health at this period precluded such an expedition, he might have accompanied his gifted associate to Russia.

It is scarcely necessary to add that he reflects the greatest credit upon his masters, and when he makes his first public appearance, we venture to predict that Thalberg, distinguished as his name may be, will considerably increase his reputation, by the evidence which will then be afforded of his having produced, or at least perfected, so talented a pupil.

Nicholas Mori, the second son, was born January 14, 1822, and was intended by his father to be a pianoforte player, but finding that his *penchant* was for the violin he was readily allowed to follow his favourite pursuit, and accordingly received the valuable instructions of his father. In 1836 he performed with distinguished success at several private concerts, which had the effect of creating in his mind a love of study and a desire to excel; and in 1838 he made his first public appearance at one of the concerts of the Società Armonica, and again appeared shortly afterwards, during the same season, at his father's benefit concert. Mr. Mori's numerous engagements precluding him from giving that attention to his son which the culture of his abilities required, he was sent to Paris, and placed under the care of the celebrated Baillot, from whose genius and experience he derived the greatest benefit. The sudden demise of his mother recalled Nicholas Mori home, when the declining health of his remaining parent gave him frequent opportunities of signalizing himself as became his father's son. On one occasion the unexpected illness of a distinguished professor at the Classical Chamber Concerts imposed upon him the onerous task of playing at sight all that was allotted to the veteran, which the youthful violinist accomplished in a manner that left no room for complaint at the substitution. Indeed, so perfect was his conception and execution of the difficult music he was so suddenly called upon to perform without the slightest previous preparation, that the principal journals were unanimous in his commendation. In addition to his executive powers as a violinist, N. Mori, jun., has profited much under the able tuition of Mr. Lucas of the Royal Academy of Music, and is as sound a theorist as he is a graceful and elegant performer. Great as the elder Mori has been, we may say, without adulation, that young Mori is as great as was his father at his age, and if he will but continue the sedulous cultivation of his instrument and his art, in the determination of overcoming all its difficulties, there can be no doubt that he will attain to such excellence as a performer as to render the vauntings of foreign superiority an empty boast. Since his father's decease he has been appointed by Signor Costa to a prominent post in the Italian Opera orchestra, and a similar compliment has been paid him by the Philharmonic Society.

ENGLISH, FRENCH, ITALIANS, AND GERMANS, IN THEIR RELATION TO MUSIC.

BY A FOREIGNER.

The question has often been asked why the English nation, in many respects so brilliant, are lustreless in the musical world? Why the English who pay so dearly for good music, and still more dearly for bad, never compose any themselves. Formal systems have been devised—psychology, æsthetics, logic, and politics have been called in to explain the musical slumber which has overcome England since the Norman conquest, and even before that; and yet, as the inventive spirit of man finds for every phenomenon the very worst reasons, provided they lie sufficiently far off, and despises the most cogent, because too near at hand, no one has hit on this—that England produces no composers of her own from the same cause that she produces no figs, apricots,* nor Bourdeaux wine; secondly, because the English are blind according to rule, and eat legs of mutton; and lastly, because they are rich enough to try all the foreign composers.

* Who told the "Foreigner" that England produces no figs or apricots?—ED.

"But," I hear some one murmur, "Ossian's Harp!" This harp, to speak the plain truth, is a fabulous tale—a mythus. I believe in Ossian's harp just as much as I believe in the genuineness of Ossian's poems, collected and edited by Macpherson.

According to my opinion, England acts very wisely in leaving the care of her musical culture to her neighbours. She will not do violence to her nature, because she knows well enough that compulsion scares away beauty; she will not plant vines in Lancashire, or in the lands of the Picts and Scots; she will not raise figs on Cape Lizard, nor cultivate apricots in fields which from all eternity have been destined for malt or manufactures.

On the other hand, if the French have, with their peculiar furor, precipitated themselves upon music, they can justify themselves by referring to their natural disposition, which compels them to imitation in all things. Because the Germans and Italians have discovered the art of music, France must become musical, she must not be reproached for becoming daily more Germanized and Italianized, for this lies in the very nature of things—and of Frenchmen.

The Italians have cultivated music because they are descended from the ancient Romans, and because—as Voltaire says—the masters of the world could do nothing less than become the masters of music.

As for the Germans, Madame de Stael in her "*Allemagne*" excuses the dwellers by the Rhine, the Elbe, and the Danube for their misty literature, their flights into the clouds, and the dreams they have got up for a century under the several titles of "lyric poems," "reflections," "metaphysical inquiries," &c. &c. "The earth," says she, "belongs to the French, the sea to the English, and the Germans have retained the air." In this region they have gained immense possessions; poets, historians, commentators, and professors of metaphysics have peopled the atmosphere—hence they have discovered the "*Reine Vernunft*,"* hence they have gone down into the depths—for heights and depths are the same.

In pursuance of this custom of soaring and thinking in the air, the Germans, after building their aerial castles, have come to art and its productions. With the aid of catgut, fir wood, brass, and other metals, they have become masters of every modification of air, and this they call putting forth the products of national industry.

The musical relation of the European nations to each other is as follows:—The Germans invent music, the Italians render it current with the great multitude, the French counterfeit it, and the English buy it. Happy English! they possess all without taking part in the production, and it is only because they are artists in a very low degree that they are by nature the true patrons of art.

ELOPEMENT IN THE MUSICAL WORLD.

(From the Times.)

For several days paragraphs have appeared in some of the daily journals in which reference has been made to the conduct of a lady who has justly attained a prominent rank in the list of our native vocalists, and on Saturday it was formally intimated that Mrs. Bishop, the wife of the celebrated composer, had abandoned her home, leaving her husband, as may readily be imagined, in a state bordering on distraction, and three young children without the care and protection of a maternal hand. It was further stated that Mrs. Bishop had proceeded to the continent in the company of Bochsa, the harp-player. Beyond this the public were left in a state of ignorance of the facts of the transaction.

It appears that some months since Bochsa, having in contemplation a provincial professional tour, made an offer to Mr. and Mrs. Bishop to join in the speculation. The former, however, said it was impossible for him to quit town in consequence of his engagements at Drury Lane Theatre, and as one of the directors of the Philharmonic Concerts. After some further negotiation, however, it was arranged that Mrs. Bishop should accompany Bochsa to several of the towns at which he intended to give concerts, upon an agreement that she

* Kant's "*Kritik der reinen Vernunft*" is about the least flighty, and least aerial production in the world.—ED.

was to receive a weekly remuneration of £30. Mrs. Bishop accordingly, accompanied by her sister, set out on the tour, and sang with great success. For some time she regularly remitted the money to her husband, and matters proceeded without any other difficulty arising than the annoyance which was very naturally felt by the latter at the necessary separation from his wife. In the course of the last month Mr. Bishop was about to pay a visit to the University of Oxford, for the purpose of taking his degree in music, and to be present at the musical festival to be held in that city. At this festival, it seems, Mrs. Bishop had been engaged to sing, and that in return for her exertions on that occasion she was to be paid the sum of fifty guineas. A short time prior to the day on which Mr. Bishop was to go to Oxford he wrote to his wife, reminding her of the engagement, and requesting that she would return home, so as to be ready to accompany him. To this letter Mrs. Bishop wrote an answer, in which she declined to go to Oxford, or to return to town at that moment, alleging, as the ground of such refusal, that she was still in the performance of her engagement to Bochsa, and adding, that she should not come to London until the day after her husband intended to leave for Oxford. Nor was this the only letter that Mr. Bishop had written soliciting his wife to return, for, in fact, he wrote several, to each of which the reply was a refusal to comply with his wishes, the precise ground of denial being usually varied, the main reason however assigned being, that with her family and her prospects it was far better for her to continue with Bochsa, at an engagement of £30 a-week, than that she should return to the metropolis, where she should not be able to make so large a sum. Accordingly, Bishop went to Oxford, took his degree, was present at the festival, but from which his wife, who was to have taken a prominent part, was absent, and remained from London about ten days. In the mean time Mrs. Bishop, with her sister, came to town with Bochsa by the Birmingham railroad, arriving two days after her husband's departure. Her sister she sent home, whilst she herself, taking her luggage with her, went to Bochsa's residence. At night, however, she proceeded to her own house, where she took up her abode for the night. On the following morning, nevertheless, at an early hour, she went off to Bochsa's, but returned again late at night to sleep. This course of conduct, sleeping at home and devoting the whole of the day to Bochsa, she pursued during the absence of her husband from town, and, in addition, made a point of accompanying that party to Her Majesty's Theatre every opera night, where it is understood he had provided a box at a very considerable expense.

On Mr. Bishop's return home, in consequence of certain reports which had reached his ears whilst at Oxford, he spoke to his wife upon the subject, and besought her in future to have such a guard over her actions as at once to silence the various rumours which were afloat with respect to the impropriety of her conduct. Mrs. Bishop told him not to place the least reliance in any reports which he might have heard, and assured him that they were totally destitute of foundation, observing that they merely afforded another proof of the unjust extent to which the movements of a professional person could be misinterpreted. The lady thereupon was permitted to continue her daily visits to Bochsa, upon her declaration that they were necessary in order that she should get herself up, and rehearse the part which had been assigned to her in Bochsa's approaching concert.

One morning, however, Bishop discovered that his wife went away from his house in a carriage. This circumstance led to some inquiry on his part; in the course of which Mrs. Bishop said that it was absolutely necessary for her to ride to and from the rehearsals, inasmuch as they were so numerous, so long, and so fatiguing, that but for such a conveyance it would be impossible for her to keep up until the concert was over. To a certain extent this explanation was satisfactory, but still there was something about the manner of his wife that induced him to make more inquiries, which terminated on his finding out that the carriage belonged to, and was sent for her by Bochsa. The next day when it came he desired the coachman to drive away. Another conversation upon this ensued between the husband and wife, and at length the former expressed a determination, with the view of putting an end to the rumours which were still floating in the musical circle, to accompany her to the rehearsals. The necessity, as the

wife assigned there was that she should attend at Bochsa's and continue there the greater portion of every day, compelled Bishop to abandon his intention, and induced him to request his wife's father to go with her. Before the concert, however, various causes for suspicion arose, which led Bishop, as well as her father and mother, and indeed the other members of her own family, to supplicate her to desist from visiting at Bochsa's house, but the lady was inexorable, and declared it to be her intention not to give up the £150 which Bochsa had promised to pay her for her performances on the approaching occasion. After this several interviews took place between Mr. Riviere (Mrs. Bishop's father) and Bishop, when both once more pointed out to the lady what would be the ruinous and the only result to which her connexion with Bochsa must lead, and implored her to abandon her present course of conduct. Mrs. Bishop continued to refuse, and went out every morning to attend, as she said, the rehearsals, occasionally calling on her father, in order that he might, if at home, and it was convenient, accompany her. This practice she said she should adopt, as she was determined that she would no longer be watched by her husband. At length the concert took place. The effect produced by Mrs. Bishop by her performance in the character of Tancredi thereat has already been stated in the public journals. For her exertion, as we have said, she was to receive £150, and in addition Bochsa paid £20 for the dress in which she appeared. The largeness of the amount of remuneration promised, added to the fact that so great an expense was gone to, and to be defrayed by Bochsa, awakened suspicions in the husband's mind, which as yet had not been roused, as to the position in which his wife and Bochsa stood with regard to each other. He thereupon sought a moment at which he renewed all his solicitations that she would break off the disgraceful connexion, and once more return to her domestic duties and resume the observance of that line of conduct which was necessary for the maintenance of the respectability and character of a wife and a mother. In these entreaties Mr. Bishop was joined by Mrs. Riviere, but unfortunately they were of no effect, as the lady declared she should act for herself, and would not be subject to any control. After the concert she slept at home, but went out each morning, assigning the most trivial causes for the continuance of her absence. At length, on Wednesday last, the mother made another appeal, couched in the most pathetic and powerful terms to her daughter to abandon the connexion, but with no more beneficial result than had awaited her former efforts. In five minutes after Mrs. Riviere had quitted the house Mrs. Bishop went out, and has not since returned. In the course of that evening a letter was received by Bishop from his wife, stating she had entered into a professional engagement with Bochsa, and that she was about to proceed to the continent with that professor. The state of mind in which Mr. Bishop has been ever since the receipt of this communication will readily be imagined. We lament at the same time to say, that Mrs. Riviere's senses appear to have left her for ever, it being the opinion of her medical attendants that idiocy will follow any amendment of her present condition. Mrs. Bishop has a family consisting of three children, of whom the eldest, a girl, is about six years, and the other two (twins) about a year and a half.

The event has caused great excitement, not to say surprise, in the musical circles.

The foregoing was published in the *Times* of Monday; on Tuesday the following letter appeared in the same paper, addressed to the editor:—

SIR,—It is with considerable reluctance that I find myself necessitated to take notice of a paragraph which appeared in your paper of Monday, tending to reflect on the honour and chastity of my sister, Mrs. Bishop, whom your correspondent (I presume) states to have eloped with Mr. Bochsa.

Now, as there is nothing so determinately hurtful as that which constitutes a cruel attack on the reputation of a female, whose character up to this moment will bear the strictest scrutiny, I feel, as her brother, the necessity of resorting to those measures which the medium of the press alone can primarily remedy.

But without taking up either your time, or too much of public attention, I beg to observe, that if Mrs. Bishop has now eloped with Mr. Bochsa, that she has done so on two previous occasions within the last eight months, and that after each concluding

elopement (or professional engagement, which is the true and real state of the case) she returned, and was as usual received by her husband; and that during her absence she not only transmitted to him the pecuniary emoluments accruing from such, but that those remittances which her engagements have been productive of, were (and no doubt will be in this third case) acknowledged and appropriated by him to those uses which her industry and genuine desire to promote the welfare of the family induced her to have recourse to.

That there is at this time an existing division between herself and husband, on family arrangements, I do not deny; but as I have had individual communication with him, and he exonerates her from the reproof of criminality which is publicly laid to her charge, I shall feel bound, unless he takes measures himself to contradict these allusions, to publish such documents as will not only free her from every creative suspicion, but prove by their contents that she has, and is now fulfilling, the urgent duties of a wife and mother.

I remain, Sir, your's obliged,

24, Union Street, Bath, July 15.

ROBERT RIVIERE.

CORRESPONDENCE.

To the Editor of the Musical World.

SIR,—Most men keep a hobby to recreate their leisure hours withal: I am again mounted, which I hope will be a sufficient excuse for my trespassing again on your domain. "English operas," or at least, musical pieces so called, are, "Heaven save the mark!" numerous enough. That they do not possess that peculiarity of construction which would render them altogether characteristic of our nation, is, as you have stated, undeniable.

An Anglogermanicitaliagallican strain pervades all our modern dramatic music, yet from these heterogeneous mixtures pieces may at times be selected possessing a style peculiar to this country alone; I might adduce various songs and concerted pieces of Mr. Bishop and others, but I fear the research would lead to no present advantage.

In tracing the origin of the various schools of modern dramatic music now established, we shall find that each new school has been raised as a superstructure built upon a foundation composed of the more solid materials of its predecessor, combined with novelties in style suited to the public taste of the period, and this revolution has in all countries been progressive. Among the many reasons which may be advanced to show why England has no school of dramatic music, the following will, in my opinion, be found most obvious—Firstly: the want of encouragement to native artists by the higher ranks of society in consequence of the reigning taste for foreign music. Secondly: the circumstance of no fund being provided for the exclusive support of a national musical theatre. Thirdly: the want of a permanent establishment at which the works of native musicians—and no others—would be performed. Lastly: the non-existence of a school where students so disposed might receive instructions in dramatic musical composition.

To all of these evils a remedy may be applied by respectfully soliciting HER MAJESTY the Queen—who being possessed of a refined taste and cultivated understanding, is doubtless anxious that her subjects should excel in the arts and sciences—to direct her government to grant a suitable yearly sum for the support of what ought to be then called *The Queen's Theatre*. I perceive that £22,000 has been, with the most laudable liberality, lately given by the government for two pictures, to add to the collection at the National Gallery. Let a similar sum be now granted as a fund for a national musical theatre, combined with a liberal annual allowance, and in a short time we may be able, like most other countries of Europe, to show that we have a "national opera."

I am, Sir,

Your obedient Servant, S. V.

To the Editor of the Musical World.

SIR,—I should be extremely obliged if you, or any of your Correspondents, could inform me, where are the original MSS. of Handel's music, viz., operas, oratorios, anthems, &c., mentioned by Burney in his account of the Commemoration. He says they are in his Majesty's Collection, but they are certainly not in the King's Library at the Museum.

If you could give me this information, also how they can be viewed, you will much oblige, Sir,

Clapham, July 11, 1839.

Your's respectfully,

PHILOHANDEL.

MUSICAL INTELLIGENCE.

FOREIGN.

DUSSELDORF FESTIVAL.—The following is a brief report of the late Festival, which we happily were enabled to attend. Mendelssohn was conductor, and the first morning's performance (19th of May) consisted of the "Messiah," the first time for twenty years since it has been given at any of the Rhine festivals. The chorusses, taken altogether, were very good, especially the trebles and basses. The effect of *female* voices in the *altos* is not so powerful and piercing as when that part is taken by men, but it is more agreeable. The band, generally speaking, wanted unity; but this is to be accounted for by its being formed of amateurs as well as professors, who all assemble from adjacent districts.

We have heretofore spoken of Mendelssohn as a conductor. His exertions upon the present occasion were gigantic. At the rehearsal his unwearied patience, his vast orchestral knowledge, his playful, yet firm and persuasive manners, were all conspicuous. He harangued the band with admirable tact and humour, making them shout with laughter and applause. On one occasion he told them, in some piano passage, that doubtless each was anxious to hear his own individual voice or instrument, and he was prepared to acknowledge that it was very fine; but that if they would each endeavour to listen to their neighbours' beautiful execution, they would proportionately soften their own, and this would produce exactly the *piano* effect he wanted in that particular passage. Upon another occasion he requested some ambitious performer to alter his style, which too closely resembled the tone of a cat scratching a silk gown. Another time, with an amiable playfulness, he said, "Gentlemen, am I never to hear that passage again as charmingly done as you did it yesterday?" and in this way he lightened the toil of a strenuous rehearsal. He must have been gratified with the honours he received, although, like all true geniuses, he is so modest as rather to shrink from applause. On the second evening, a bouquet of choice flowers was placed between the leaves of his score on his desk.

The principal singers were—*sopranos*, Miss Clara Novello, and Madlle. Fassman, from the opera at Berlin; *alto*, Madlle. Schloss, from Cologne; *tenor*, Herr Schmidt, from Leipzig, who undertook the songs at a very short notice, in consequence of Herr Schmetzer, from Brunswick (who was engaged as *tenor*) being prevented from attending by his other engagements; and the *bass*, Herr Hinze, from Dusseldorf.

The chorus was chiefly composed of amateurs; and it was pleasant to recognise amidst them some of the most celebrated painters of Germany, among others, Hildebrandt, Schirmer, &c. Every rehearsal, which was crowded, may be said to have been a rehearsal to both audience and performers, since it enabled them to become acquainted with this grand music, which it requires thoroughly knowing to appreciate; and, from not having been performed for so many years, it must have been quite new to a large proportion of the hearers.

The opening recitative, "Comfort ye," was but an indifferent performance in our judgment, who had so vivid a recollection of Braham in the same piece. The *bass* singer, also, was somewhat out of tune in "But who may abide," but he afterwards improved. "He shall purify," "For unto us," and "His yoke is easy," were sung as both *quartet* and chorus: and not so those which are always taken in that manner in England—"Their sound is gone out," and "Lift up your heads." We do not, however, like the effect so well, especially in the "For unto us," where its majesty of character is totally destroyed. The *alto* was rather tame in "O thou that tellest," and the *bass* recitative and air, "The people that walked in darkness," was taken a thought too fast. "There were shepherds" was charmingly sung; as also "Rejoice greatly," which in Germany is usually taken by the *tenor*: but the triumph of Miss Clara Novello's singing was the "I know that my Redeemer," and which was so great a favourite at the court of Berlin that, whatever may have been performed in the course of the evening, the crown prince always demanded that air of the singer. "He shall feed" is performed in four alternate passages, and not two, as in England. We do not like the effect of it.

Madlle. Schloss's best song was "He was despised," but her style is unfinished. Madlle. Fassmann sang "Behold and see," and "Thou didst not leave." This is the artist so celebrated for her performance in Gluck's operas. She was engaged from Berlin expressly for the Dusseldorf Festival, and was to have had the "Alceste" got up on the third day for her; but, owing to the non-arrival of the music, the plan was relinquished, much to our regret, as we would fain have heard this singer in her own peculiar style. She is a remarkably fine woman, with delicate features, and a profusion of hair, which she wears in long curls dropping down her cheeks.

The chorusses best performed were, "Worthy is the Lamb," the "Hallelujah," and "All we, like sheep;" but, partiality out of the question, the vocal band were not equal to that at Exeter Hall for union, energy, and precision.

Second Performance.—Evening. The Symphonia Eroica of Beethoven opened the concert. In the first movement the violoncellos were not sufficiently powerful. There was a want of finish in the sudden pianos; and the passages of delicacy were deficient in brilliancy. Moreover, the violins wanted clearness; and the slow movement was deficient in smoothness and *singing* in the instruments. The minuet went remarkably well; but the passage for wind instruments in the trio as badly as that passage almost uniformly does. The finale, which was lamentably indistinct, was the worst executed of all the movements.

Beethoven's mass in C, which succeeded, was nicely performed; the chorusses stole in with a delightful piano in the "Kyrie;" but it is needless to say that Herr Julius Rietz, who was conductor upon this occasion, is not a Mendelssohn. As a composer too, he is not to our taste: an overture of his, which came after the Beethoven mass was tremendously noisy, with running passages for the brass instruments. The subject of the second movement, the allegro, was an imitation of Spohr. Then came Mendelssohn's glorious psalm "As pants the hart," excellently performed as regards the choruses; but this school of music is so totally out of Fassman's style, that in our opinion she completely spoiled it. It was on the third evening that we heard this celebrated singer to advantage. The first notes she uttered of Mozart's fine duet, "Fuggi crudele," showed us at once that the *dramatic*, and not the *sacred*, is her forte. She afterwards sang a recitative and air from Gluck's "Iphigenia," which is considered as her greatest effort; and undoubtedly she delivers it with effective dignity; and had she a better quality of voice, which is somewhat reedy, and wholly without flexibility, she would have rendered complete justice to this admirable composition.

Upon this occasion too, Clara Novello's varied powers were more fully developed to the people of Dusseldorf; as at the same concert she sang Haydn's "With verdure"—all purity and poetical description; Bellini's "Casta Diva"—full of noble self-assertion, indignant remonstrance, and fluctuating passions; and the national airs of "Bonnie Prince Charlie" (this song was given at the desire of Prince Frederick of Prussia, who honoured the festival with his presence) and "God save the Queen:" which last, when vehemently encored, she sang in German.

We had the delight of hearing Mendelssohn play his celebrated concerto in D minor—the one which he composed for the Birmingham festival in 1837; and it is with no disparagement to the three eminent professors whom we have heard play this piece in England, viz: Mrs. Anderson, Mad. Dulcken, and Mr. Moscheles, when we say, that it is only its composer who can render it full justice. His touch is quite perfect: the utmost delicacy and polish are combined with an equal vigour, clearness, and precision.

On the Tuesday and Wednesday there were races given, at which the Prince Frederick, the Prince of Strelitz, and the whole of the court were present. On the latter day the Prince gave a dinner to the whole of the artists who had contributed so much to the public gratification: and in the evening there was a ball prepared in the concert room for the towns-people, at which the royal party appeared for a short time.

The orchestra upon this occasion consisted of 126 sopranos, 62 altos, 106 tenors, 134 basses, making 428 voices. The instrumentalists were, 67 violins, 22 violas, 22 violoncellos, 12 double basses, 6 flutes, 4 oboes, 4 clarinets, 4 bassoons, 1 ophicleide, 4 horns, 4 trumpets, 1 bass trumpet, and 4 trombones:

155 instruments, which, with the 2 conductors, and chorus masters comprised an orchestra of 586 performers.—*The Analyst*.

Die beiden Schützen,* a comic opera by Lortzing, the composer of "*Czaar und Zimmermann*."—(From the *Neue Geitschrift für Musik*.)—This piece is characterized by the natural style and purity of its composition, its pleasant humour, and that dexterous rounding off which marks the experienced composer and dramatist. In the "*Czaar und Zimmermann*," the most prominent parts were the effective concerted pieces, but in this opera there is less opportunity for them, and perhaps it is in these that the cause of the more sudden and extended acknowledgment of the former is to be sought, as well as in the more general interest of the subject. Here the action is a pleasant family picture richly set forth with lively and comic situations, which the composer well understands how to depict with a peculiarly happy humour, and to adapt to the performers. In his songs he is no less felicitous, and the pieces in this style are among the most successful in his opera. On the other hand the arias, properly so called, and the other solos where the music, less supported by a lively action, is left more to its own intrinsic value, are of inferior merit; they lack originality of invention, and betray a certain monotony in their form and structure. We may instance the tenor air in Act II. (No. 7), a soprano air (*Polacca*) in Act III. (No. 10), and also the quartet No. 12, in which the four voices, where they come together, are treated too much as a chorus. When we said above that the opera was less distinguished by its pieces for several voices, we merely meant with respect to number and quantity; for the cleverest and most effective pieces belong to this class. Above all the septet No. 14 is effective in a dramatic, and important in a musical point of view, and the three finales, particularly the second, deserve especial notice. In the concentration of the musical and dramatic means of producing an effect at the most decisive moment, is the careful circumspection of the experienced dramatic artist easily discernible.

German Critique on Benedict's "Gypsy's Warning."—(From the *Allgemeine Musikalische Zeitung*.)—After a very minute account of the plot, which we omit, the critic proceeds as follows:—

The music of this lively and entertaining Opera consists of twenty-five pieces, exclusive of the Overture, and fills 252 pages in the pianoforte edition. The solo singers are three basses, a tenor, and three sopranos, one of whom can be an alto. The introduction is lively, and of the modern stamp, especially in the harmonic combinations, while a certain German powerfulness shines through, yet always after the newest fashion. Attention has been paid to variety; in the introduction and elsewhere the melo-dramatic is discoverable, and in the progress of the Opera a great deal is spoken between the different musical pieces, as is generally the case in Germany. We do not wish to notice the single themes in their order, but rather to give a cursory sketch of the class of music to which this work belongs, so far at least as we are able, from the piano edition.

The melodies are for the most part free from affectation, and not bedizened out with too many *routades* and *bravuras*, though these are not wanting in the second act. (*Here follow some remarks concerning the adaptation of the music to the words, which only apply to the German translation.*)

Novelty in our days does not properly consist in the melodies which in many instances are much more wanting than in the *Gypsy's Warning*, but in the accompaniment. The required piquancy consists in strange harmonization, rapid progressions, arbitrary doublings (*Verclöppelungen*), imperfect chords, and in clefs, of which for some time there is no trace in the music itself, as for instance in No. 5 of this Opera, where the clef is F major, while through the whole introduction F minor, D flat major, &c. predominate. Things of this sort, and a crowding together of passages of all kinds form the leading characteristic of our times, to which homage is paid in the work before us; such is, indeed, especially with regard to Opera, the uniform feature of the day. When, however, the uniform holds sway and imposes its laws, the individual work cannot be sufficiently distinguished from the mass, and still less can it secure a length of

* "*Schütz*" is a general word signifying "one who shoots," whether he be hunter, soldier, or archer. Hence, without a knowledge of the drama, we cannot tell what "the two *Schützen*" may be.—ED.

duration. Does not the main spring of the pleasure afforded lie in the situations, in the attractions of the plot? Must not the poet already have raised himself to be the ruler of the opera? The composer who cannot give character in his melody and harmony, and carry his inmost feelings beyond the words,—certainly renders the story more effective on the senses, by his exciting masses of sound, but he can do no more. This holds good not only of the opera before us, but of nearly all of the present day. Of the *Gypsy's Warning*, we must say that it is superior to the very best of the prevailing French school, in many parts, viz. in the spirited finale to the first act. In the second act, where the scene lies in Italy, we wished still less modulation in the music than in that of the first, namely, in the song of the muleteers. However the piquancy of the harmony remains pretty equal through the whole work. How is a clear musical distinction of individual forms, a display of character in the persons, in short a change in the unity, a spirit in the tones, possible? On some future occasion we will speak of the essential features of our modern operas, as the matter is too important to be passed over in short remarks. He who believes with us, that our opera music has in general gone astray, must require clear and circumspect reasons, and that knowledge by which alone improvement can be effected. We shall, therefore, attempt the difficult task hereafter. In the meanwhile we must live with that which now is, and prevails, nor esteem too lightly the amusement of the multitude, but give the best, as such, its due eminence, and acknowledge it with thankfulness. On account of its many good dramatic turns and its story, this opera may be reckoned among the best, if considered from the point of view which has now been taken, and which will not be soon abandoned. Hence we recommend it, as containing all which is now required for amusement in general.

METROPOLITAN.

CHRIST CHURCH, SPITALFIELDS.—Mr. Pittman, the talented organist of this church, performed the following selection on Monday evening last, previous to his departure for Germany, where he intends staying about six months. :—

PART I.—Grand Prelude (Organo Pleno), Seb. Bach. Slow Movement in E Flat, Beethoven. Allegro in G Minor, Spohr. Adagio from Quartett in B Flat, Mozart. Andante from Sinfonia in D, Haydn. Grand Prelude and Fugue in E Minor, Bach.

PART II.—Alleluia Chorus (Mount of Olives), Beethoven. Duett by Messrs. Pittman and Novello. Chorus, Beethoven. Movement in E Flat from Sinfonia, Haydn. Rondo in G, Spohr. Middle Movement from Sinfonia in E Flat, Mozart. Chorus, Handel.

The performance proved attraction sufficient to fill the church with a highly respectable and attentive auditory, among whom the fairer sex predominated, as is usually the case on these occasions. Great satisfaction was expressed at the able manner in which the various pieces were executed, and we heartily join in the same expression, with, however, one exception. Mr. Pittman played Bach's two fugues, to our apprehension, much too fast, but his performance of the adagios and the slower movements generally left nothing to be wished for. We shall have a word or two to say of the organ another time, to which we would respectfully invite the attention of the worthy rector, the Rev. Mr. Stone, whose musical taste needs no encomium from us.

CHRIST CHURCH, OLD KENT ROAD.—To-morrow evening a selection of sacred music will be performed in this church. Miss Birch, Miss F. Wyndham, Mr. Hobbs, and Mr. Phillips are the vocalists. The organ—at which Mr. Turle and Mr. Noble, the organist of the church, will preside—is a fine instrument recently erected by Messrs. Gray and Son.

It is with much pleasure we hear that the Earl Grosvenor gave an evening *soirée musicale* last week in Grosvenor Square. The concert consisted of English music and English singers. The following is the selection made for the occasion by his Lordship, which redounds much to his good taste :—

PART I.—Glee—See the chariot at hand, Horsley. Duett—Graceful Concert, H. Glee—The fairest flowers the vale prefer, Danby. Horn Solo—Air Variations, Mr. Charles Harper. Song—Miss Cawthorn, How changed is my Celadon's Heart, T. H. Severn. Glee—Come live with me and be my love, Webbe. Glee—If love and all the world were young, Webbe.

PART II.—Glee—With sigh sweet rose, Calcott. Miss Cawthorn's Song—Love and Courage, M. Horn Obligato—Mr. Harper. Glee—Oh Nanny, wilt thou gang with me, Carter. Glee—Awake,

Æolian lyre, Danby. Glee—Peace to the souls of the heroes, Calcott. Glee—When winds breathe soft, Webb.

The singers were Miss Cawthorn, Messrs. Horncastle, Dando, Leffler; Horn, Mr. Charles Harper; Pianoforte, Mr. T. H. Severn. The performance won very great applause, and we hope that this style of Concert will become fashionable among the nobility.

MISCELLANEOUS.

OUR OBITUARY last week briefly recorded the death of another highly distinguished musical professor and composer, in the person of Mr. Tebaldo Monzani, who died at Margate on the 14th ult., aged 77, and who was lately an inhabitant of Canterbury. This truly worthy and most gentlemanly individual was the principal leader of the flute at the Italian Opera House, the King's Ancient Concerts, and most of the first-rate institutions in the metropolis, for many years. The elegance and pathos of his style of playing the above soul-inspiring instrument, as well as his great celebrity as a maker of it, have long been pre-eminent in the musical world, from which he retired some years since from his manufactory in Regent-street, London.—*Kent Herald.*

THE OPINIONS OF FOREIGNERS respecting our habits and feelings are always interesting:—A humorous writer in the *Morgenblatt*, says, "In England there is nothing mere fashion, it is all mania. Last year the mania was Asphaltic, right and left; from sun-rise to sun-set nothing was talked of but Asphaltic. The companies for this article were innumerable; the very world was to be paved with it. But Asphaltic is no longer heard, except as a thing for coachmen to grumble at. This year they have a mania of another character, a noble mania, a cheap mania, a concert à la Musard mania. No wonder their managers of theatres should fly from the charge, as the theatrical taste seems daily to be losing favour."

THE OPERA SEASON is terminating; and what has M. Laporte done for the admirers of fine music? He has reproduced *Norma*, *La Cenerentola*, *Otello*, *L'Elisir d'Amore*, *Don Giovanni* (for which we are always grateful), and *Figaro*, which disappointed us in the cast. Lablache (great artist as he is) becomes now too ponderous to deceive even a purblind Duchess into the belief that he is representing the volatile Major Domo. Grisi and Albertazzi are both too heavy for their respective parts; and the everlasting mechanism of Tamburini begins to pall upon the sense. Donizetti's last work, "Lucrezia Borgia," brought out to introduce Signior Mario (who bids fair to become a first-rate tenor), as a composition, is below contempt, and an insult to the musical feeling of this country. But why should we say this, when all the arts are suffering under the confusion of political excitement and distraction, the non-patronage of native talent by those whose duty it is to take the lead in fostering it; the mania of fashion which leads people to pay a guinea for *not* being admitted into a Concert Room!—*Foreign Quarterly Review.*

* This occurred in more than one instance at Benedict's Concert.

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